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COLORINGS.

WHEN we mix blue and red to form violet, the result will be better if we take a red *tinged with blue*, and a blue *tinged with red*, than if the red and blue incline to yellow.

Black is generally given upon a previous coat of lead color in which the proportion of white lead it contains may, in a measure, be considered to counteract the deterioration of the woodwork caused by the peculiar properties of the finishing color.

In cases where a black front is required the paint should be prepared without the use of oil—boiled oil color is unsatisfactory in its working, and linseed (raw) oil must on no account be mixed with it, or the color will probably never dry on the work, even if the patent dryer be added. Black is one of the slowest colors to dry of any pigment known to the decorator, and one of the most uncertain when used on exterior work in a humid atmosphere.

Frames of yellow wood or of a color called *bois*, accord very well with lithographic landscapes; it is possible to greatly modify the appearance of the design by mounting it on tinted paper, when we do not desire the effect of a white margin.

Harmony results from an agreeable contrast.

Colors which perfectly harmonize improve one another to the utmost.

Red and green combine to yield a harmony. Red is a primary color, and green, which is a secondary color, consists of blue and yellow—the other two primary colors. Blue and orange also produce a harmony, and yellow and purple, for in each case the three primary colors are present.

The rarest harmonies frequently lie close on the verge of discord.

Harmony of color is, in many respects, analogous to harmony of musical sounds.

When a color is placed on a gold ground it should be outlined with a darker shade of its own color.

When a gold ornament falls on a colored ground, it should be outlined with black.

When an ornament falls on a ground which is in direct harmony with it, it must be outlined with a lighter tint of its own color. Thus, when a red ornament falls on a green ground, the ornament must be outlined with a lighter red.

When the ornament and the ground are in two tints of the same color, if the ornament is darker than the ground it will require outlining with a still darker tint of the same color, but if lighter than the ground no outline will be required.

Black, white, and gold being neutral, may be advantageously employed to separate colors, when separation is necessary or desirable.

This principle must not be passed without notice, namely, that the first color effects are those of a rich, mingled, bloomy character.

Primary colors, (and secondary colors also when of great intensity) should be used chiefly in small masses, together with gold, white or black.

The works of the Japanese are not to be overlooked, for in certain branches of art they are inimitable, and as colorists they are almost perfect. On the commonest of their lacquer trays we gen-

erally have a bit of good coloring, and their colored pictures are sometimes marvels of harmony.

If a double border is required, for example, an interior border of flowers and an exterior border, the latter must be of a much deeper tone than the other, and must always be smaller.

When we choose hangings upon which to place a picture they must be uniform, and establish the greatest contrast possible between its color and that which predominates in the picture, if the hangings are not of normal gray.

Light green is favorable to pale complexions as well as to rosy, to mahogany furniture, and to gilding.

Yellow is lively—it combines well with mahogany furniture, but not generally with gilding.

Bronze frames, which have but little yellow brilliancy, do not injure the effect of an oil picture which represents a scene lighted by artificial light, such as that of candles, torches, a conflagration, etc.

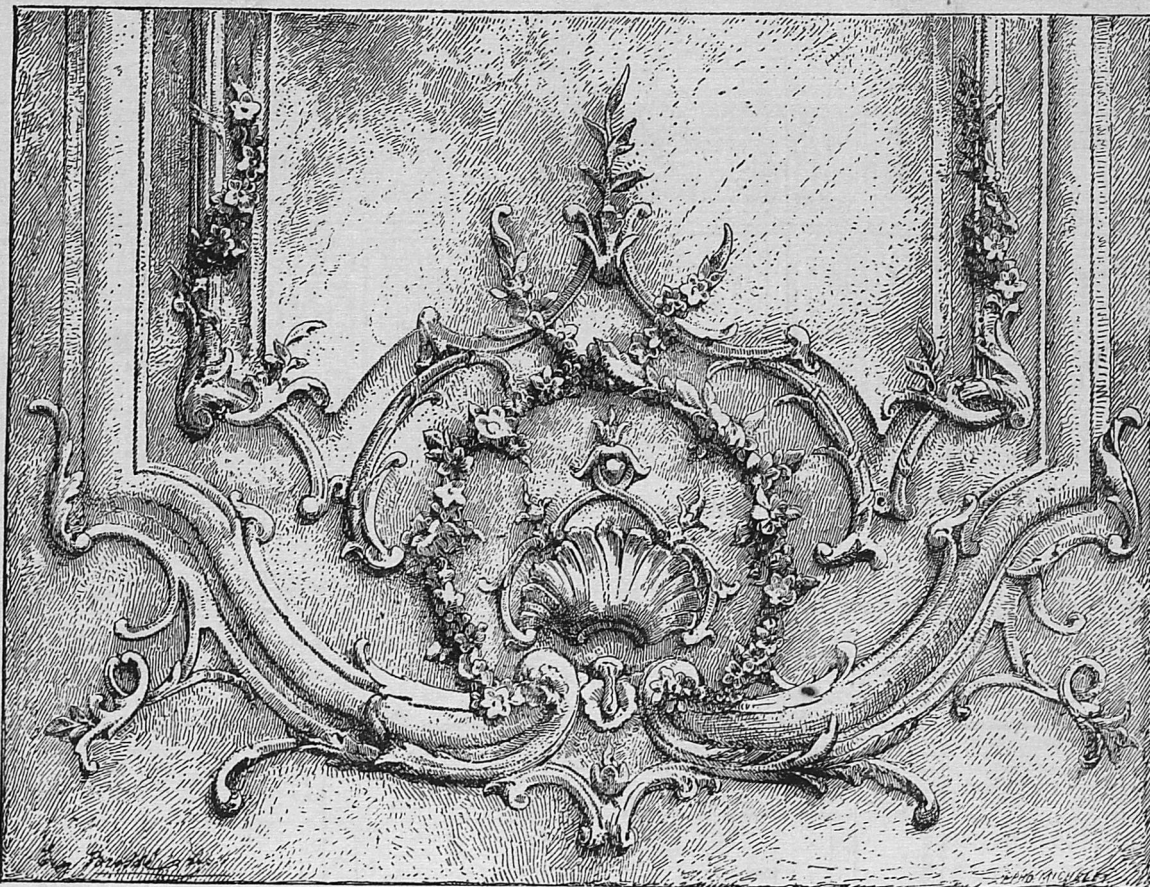
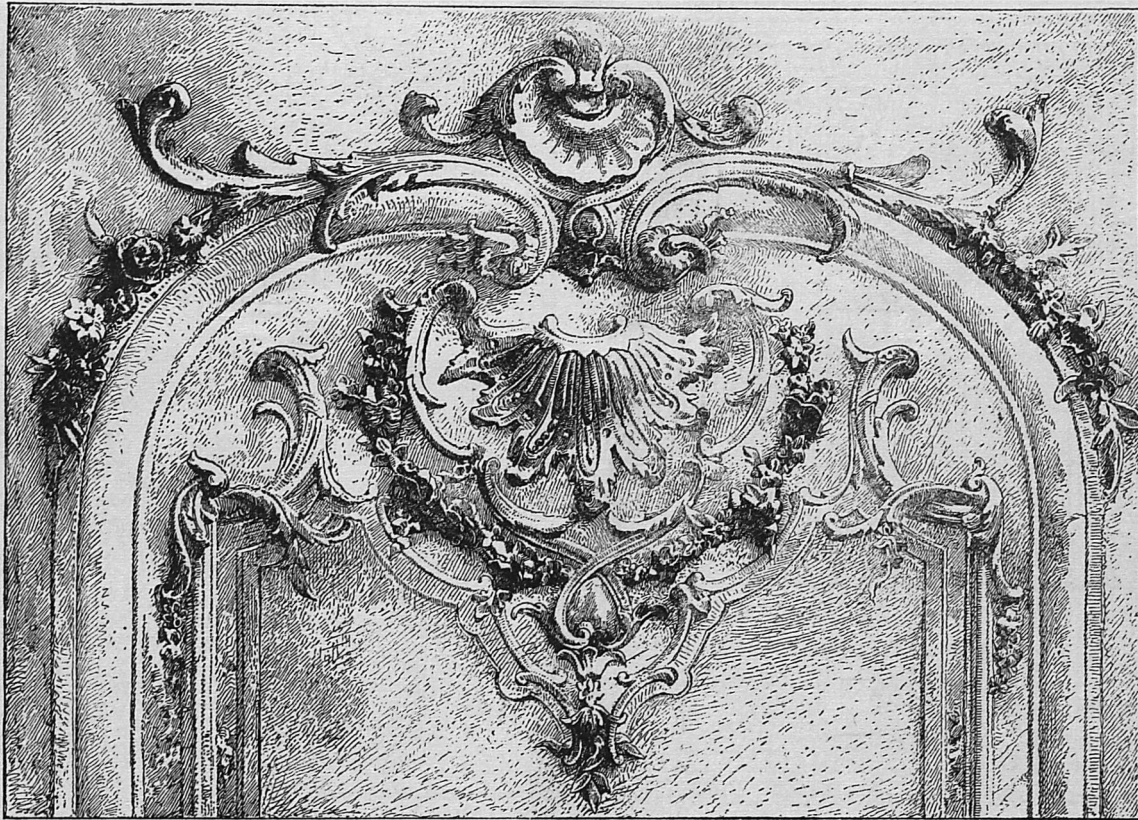
To conclude, the rule to be followed in assorting a frame to a picture is, that its color, brightness, and ornaments also, shall injure neither the colors, nor the shadows, nor lights of the picture, nor the ornaments represented in it.

Gilt ornaments detach better from black than from white.

Yellow is more luminous, more brilliant upon a red than upon a white ground.

Green is more attractive upon a deep red ground than upon any other.

Gray patterns upon paper tinted of a light color exhibit the phenomena of maximum contrast; that is to say the gray appears colored with the complementary of the ground.



PANEL DESIGN FOR CARVERS.

Orange is a color that can never be much employed, because it fatigues the eye too much by its great intensity.

Among simple colors there are really scarcely any which are advantageous, except yellow, and the light tones of green and blue.

Light blue is less favorable than green to rosy complexions, especially in daylight; it is particularly favorable to gilding, and it does not injure mahogany, and associates better than green with yellow or orange woods.

Gilt frames accord perfectly with black engravings and lithographs, when we take the precaution of having a certain extent of white paper round the subject.

above another, or over a doorway; they may be of the most inexpensive nature, requiring only proper dimensions to allow plates to lean safely against the wall, and to be protected from slipping by an upright ledge of correct proportion.

WALL BRACKETS for vases or candle-sticks, little book-cases with a shelf above for ornaments, and a narrow under-ledge for tiles or plates, tiny hanging china cases, are all objects within most reasonable reach, with the assistance only of an intelligent cabinetmaker, and an ingenious and thoughtful domestic designer.

THE painting of delicate little articles of furniture, if properly managed, may be a domestic occupation without appreciable annoyance. If possible a room not otherwise in use should be chosen; and the work should be carried on with as little movement as may be, to prevent the dispersion of dust, which, falling upon the paint when wet, would greatly mar its smooth surface. The object to be decorated should be conscientiously rubbed to a glassy smoothness, with sand-paper and brown paper. The paint, to suit the sensitive artist, should be picture oil paint, sold in single, double and treble tubes; turpentine must be gradually mixed in, until the paint is of the consistency of thin cream, when it may be laid on *thinly* with variously sized soft brushes, avoiding streaks, blots or smears. After a coat of paint has been effectually applied, ample time for drying, in perfect stillness, should be given; then should follow a patient rubbing down, with soft paper, to insure smoothness. This process should be repeated until the artist is satisfied with the depth and soundness of color. Delicate little diapers or other decorative ornaments may at last be executed, in harmonious colors, and when the work is perfectly hard and dry, a coat of the best hard white varnish should be quickly applied. Good shades of suitable green for furniture may be gained by differently mixed quantities of middle-green, lake, chrome, black and white.

CHINA plates look very pretty upon little green oaken shelves, ranged around a room at one level, or, if preferred, one